

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Opera Division
presents

Opera Excerpts

THURSDAY, APRIL 30, 1987

FRIDAY, MAY 1, 1987

SATURDAY, MAY 2, 1987

8:00 pm

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MacMillan Theatre

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1986/87
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THURSDAY, APRIL 30, 1987

PROGRAMME

ORFEO ED EURIDICE

CHRISTOPH GLUCK

Act III, Scene 1 (in Italian)

Orfeo
Euridice

Karen Davis
Norine Burgess

Musical Director & Pianist
Stage Director

James Fraser-Craig
Constance Fisher

THE MARRIAGE OF FIGARO

WOLFGANG AMADEUS MOZART

Act II (in English)

Countess Almaviva
Susanna
Figaro
Cherubino
Count Almaviva
Antonio
Marcellina
Don Basilio
Dr. Bartolo

Janet Harach
Alison Pybus
Richard Theiss
Monica Zerbe
Mark Wilson
Robert Longo
Lisa Gaasenbeek
Nicolas Groenewegen
Regan Grant

Musical Director
Stage Director
Pianist

John Greer
Michael Albano
Stephen Ralls

INTERMISSION

THE RAKE'S PROGRESS**IGOR STRAVINSKY****Act III, Scene 2**

Tom Rakewell	Kenneth Beal
Nick Shadow	Robert Ursan
The Voice of Anne Truelove	Suzanne Kompass
Musical Director & Pianist	Stephen Ralls
Stage Director	Constance Fisher

MARIA STUARDA**GAETANO DONIZETTI****Act II (in Italian)**

Maria (Mary, Queen of Scots)	Adrianne Pieczonka
Anna (Hannah Kennedy)	Anitasha Pakalniskis
Leicester (Robert Dudley, Earl of Leicester)	John Kriter
Elisabetta (Elizabeth I, Queen of England)	Nina Lorcini
Talbot (Earl of Shrewsbury)	Robert Milne
Cecil (Lord Burleigh)	Richard Theiss

Musical Director	Michael Evans
Stage Director	Constance Fisher
Pianist	John Greer

GALLANTRY**DOUGLAS MOORE**

The Announcer	Lisa Gaasenbeek
Dr. Gregg	Robert Longo
Lola	Jo-Anne Bergeron
Donald	Ronald Greydanus
Billy Boy Girls	Norine Burgess, Karen Davis

Musical Director & Pianist	John Greer
Stage Director	Michael Albano

FRIDAY, MAY 1, 1987

PROGRAMME

THE RAKE'S PROGRESS

IGOR STRAVINSKY

Act III, Scene 2

Tom Rakewell
Nick Shadow
The Voice of Anne Truelove

Geoffrey Butler
Richard Theiss
Karen Davis

Musical Director & Pianist
Stage Director

Stephen Ralls
Constance Fisher

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

Act II, Scene 1 (in Italian)

Enrico
Normanno
Lucia

Robert Ursan
Ronald Greydanus
Jane Leibel

Musical Director & Pianist
Stage Director

Michael Evans
Constance Fisher

HANSEL AND GRETEL

ENGELBERT HUMPERDINCK

Act II (in English)

Gretel
Hansel
The Sandman

Sherri Curtis
Norine Burgess
Jo-Anne Bergeron

Musical Director
Stage Director
Pianist

James Fraser-Craig
Michael Albano
John Greer

INTERMISSION

FAUST**CHARLES GOUNOD****Act III, Scene 2 (in French)**

Marguerite	Anitasha Pakalniskis
Mephistopheles	Robert Milne

Musical Director	James Fraser-Craig
Stage Director	Michael Albano
Pianist	Michael Evans

MARIA STUARDA**GAETANO DONIZETTI****Act II (in Italian)**

Maria	Janet Harach
(Mary, Queen of Scots)	
Anna	Suzanne Kompass
(Hannah Kennedy)	
Leicester	Kenneth Beal
(Robert Dudley, Earl of Leicester)	
Elisabetta	Anne Demougin
(Elizabeth I, Queen of England)	
Talbot	Regan Grant
(Earl of Shrewsbury)	
Cecil	Richard Theiss
(Lord Burleigh)	

Musical Director	Michael Evans
Stage Director	Constance Fisher
Pianist	John Greer

GALLANTRY**DOUGLAS MOORE**

The Announcer	Monica Zerbe
Dr. Gregg	Mark Wilson
Lola	Alison Pybus
Donald	Nicolas Groenewegen
Billy Boy Girls	Norine Burgess, Karen Davis

Musical Director & Pianist	John Greer
Stage Director	Michael Albano

SATURDAY, MAY 2, 1987

PROGRAMME

ORFEO ED EURIDICE

CHRISTOPH GLUCK

Act III, Scene 1 (in Italian)

Orfeo
Euridice

Nina Lorcini
Anitasha Pakalniskis

Musical Director & Pianist
Stage Director

James Fraser-Craig
Constance Fisher

FAUST

CHARLES GOUNOD

Act III, Scene 2 (in French)

Marguerite
Mephistopheles

Karen Davis
Regan Grant

Musical Director
Stage Director
Pianist

James Fraser-Craig
Michael Albano
Michael Evans

HANSEL AND GRETEL

ENGELBERT HUMPERDINCK

Act II (in English)

Gretel
Hansel
The Sandman

Suzanne Kompass
Anne Demougin
Alison Pybus

Musical Director
Stage Director
Pianist

James Fraser-Craig
Michael Albano
John Greer

INTERMISSION

LUCIA DI LAMMERMOOR**GAETANO DONIZETTI****Act II, Scene 1 (in Italian)**

Enrico	Robert Longo
Normanno	Ronald Greydanus
Lucia	Sherri Curtis

Musical Director & Pianist
Stage Director

Michael Evans
Constance Fisher

THE RAKE'S PROGRESS**IGOR STRAVINSKY****Act III, Scene 2**

Tom Rakewell	Nicolas Groenewegen
Nick Shadow	Mark Wilson
The Voice of Anne Truelove	Karen Davis

Musical Director & Pianist
Stage Director

Stephen Ralls
Constance Fisher

THE MARRIAGE OF FIGARO**WOLFGANG AMADEUS MOZART****Act II (in English)**

Countess Almaviva	Adrianne Pieczonka
Susanna	Jo-Anne Bergeron
Figaro	Richard Theiss
Cherubino	Norine Burgess
Count Almaviva	Robert Ursan
Antonio	Robert Longo
Marcellina	Nina Lorcini
Don Basilio	John Kriter
Dr. Bartolo	Robert Milne

Musical Director
Stage Director
Pianist

John Greer
Michael Albano
Stephen Ralls

NOTES

ORFEO ED EURIDICE

CHRISTOPH GLUCK

Orfeo, desolate at the loss of his beloved wife, Euridice, has come to the Elysian Fields in the hope of taking her back to earth. The gods give him permission to do so on the condition that he does not look at her until the couple's destination has been reached. As he leads her by the hand, Orfeo reluctantly pauses to listen to her entreaties. Averting his face with difficulty, Orfeo urges her to hasten and trust in his love. The disconsolate Euridice refuses to advance, lamenting the fact that she has been liberated from death only to face a colder fate: her love no longer returned. Unable to endure his anguish, Orfeo turns in desperation to embrace his wife who at once breathes a farewell and dies. Beside himself with grief, Orfeo declares that he cannot live without his Euridice.

THE MARRIAGE OF FIGARO

WOLFGANG AMADEUS MOZART

Several years have passed since Figaro, the barber of Seville, assisted Count Almaviva in securing the hand of the lovely Rosina. The Count's roving eye has, for the nonce, lit on Susanna, lady maid to his wife and Figaro's fiancée. Word about the palace is that the Count is planning to revive the so-called "droit du seigneur" - the right of a feudal lord over a female vassal who is promised in marriage to another servant. This odious custom had been abolished by the Count but Susanna's charms seem to have caused him second thoughts. Figaro's fury is compounded by the Count's flimsy attempts to delay the wedding of the two servants. Further complications have arisen due to the presence in the castle of an unsavoury trio consisting of Don Bartolo, his house-keeper, Marcellina, and the ubiquitous music-master, Don Basilio. Bartolo, Rosina's former guardian, had in earlier years been outwitted by Figaro and the Count and is bent on revenge; Marcellina is bent on matrimony by holding Figaro to a promise he had foolishly made when borrowing money; Basilio is simply bent on mischief of any kind.

As Act II begins, the Countess laments her husband's waning love, but she also plots to chasten him, encouraged by Figaro and Susanna. They decide to send the love-lorn page, Cherubino, to a romantic assignation with the Count who will be caught and exposed as a philanderer. Cherubino, hopelessly in love with the Countess, arrives and the two women begin to dress him for the farcical rendezvous. While Susanna goes off to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in the dressing-room and the Countess admits her husband who, when he hears a noise from the dressing-room, is skeptical of her story that Susanna is inside. He takes his wife to fetch tools with which to force the door. Meanwhile Susanna has observed everything and assists Cherubino to escape through a window overlooking a garden. Upon their return, both the Count and Countess are amazed to find Susanna alone in the room. All seems well until the gardener, Antonio, storms in with crushed geraniums from his flowerbed below the window. Figaro, who has run in to announce that the marriage ceremony is due to start, saves the day by pretending that it was he who jumped from the window. Confusion reaches its zenith with the arrival of Marcellina, Dr. Bartolo and Don Basilio bearing a court summons for Figaro. This delights the Count as he has now a further excuse to delay the wedding.

THE RAKE'S PROGRESS

IGOR STRAVINSKY

Tom Rakewell, a young rustic of modest means but sizeable ambition has made an agreement with the Devil Incarnate, Nick Shadow. He abandons his fiancée, Anne Truelove and goes off to London in pursuit of riches and adventure. After a year and a day of high living and bizarre experiences, he finds himself in a gloomy churchyard where Nick reveals his true identity and demands Tom's soul as payment for his services. He produces a knife, rope, poison and gun and tells Tom to choose one of these with which to take his own life. While Tom is paralysed with fear, Nick decides to prolong the torture and offers Tom a game of cards. Tom must guess three cards Nick will choose at random. If Tom wins, he is free; if not, he dies. Tom guesses the first card correctly, the Queen of Hearts. The second card, to Nick's annoyance, he also guesses by a lucky chance. For the last card, Nick tries to trick Tom by palming the first card again. As Tom is desperately wondering what choice to make, the voice of his former sweetheart comes to him out of the past and he makes the correct choice. Nick has lost his prey, but with what remains of his power, he condemns Tom to insanity.

MARIA STUARDA

GAETANO DONIZETTI

Though no historical meeting between Elizabeth I and Mary Stuart can be documented, the possibility that one might have occurred is tantalizing. Schiller's play, incorporating this device, formed the basis of Donizetti's opera. Leicester's love for Mary and Cecil's role vis-à-vis Elizabeth are further examples of purely artistic truth.

Act II is set in the grounds of Fotheringay Castle. Leicester tells Mary that he has been pleading with Elizabeth to release her from virtual imprisonment. Mary is dismayed to learn that Elizabeth is coming to see her in person and is unwilling to suffer certain humiliation. Leicester reassures her that the Queen was moved by his pleas on her behalf, and that he will avenge her himself if the Queen remains obdurate. Mary tells him that he must not risk his life for her sake. Mary leaves and Leicester goes to receive Elizabeth and her advisor Cecil. She is somewhat disconcerted at the prospect of meeting Mary and when Talbot brings Mary face to face with Elizabeth, the Queen shuns her. Overcoming her pride, Mary kneels at Elizabeth's feet asking forgiveness and pity, but Elizabeth repulses her and taunts her.

Leicester attempts to console Mary but Elizabeth turns her scorn on him, too, until Mary can bear no more and insults her saying that Elizabeth is the illegitimate daughter of Anne Boleyn. The outraged Elizabeth summons the guard and tells Mary to prepare for death. Mary rejoices at what she sees as a spiritual triumph over Elizabeth. As Talbot, Leicester and Hannah express horror at the inevitable consequences of Mary's outburst, Cecil gloats over her fate.

GALLANTRY

DOUGLAS MOORE

Forsaking nineteenth-century romanticism and teutonic myth, Douglas Moore has set his one-act opera, Gallantry, in the chaos of a twentieth-century television studio.

Although often more soap than opera, the traditional operatic elements of good, evil, lust and true love wage their eternal battle.

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

Scotland, 1669 - Henry Ashton, Lord of Lammermoor, wrongfully holds the estates of Edgar Ravenswood, between whose family and his own there has been a deadly feud. This enmity has culminated in the murder of Edgar's father and the ugly situation is further complicated in that Henry's sister, Lucy, and his implacable enemy, Edgar, have fallen in love. Henry's plan to wed Lucy to his wealthy ally, Sir Arthur Bucklaw, is in jeopardy and he is forced to show her a forged letter, thereby convincing the wretched girl of her fiance's unfaithfulness.

HANSEL AND GRETEL

ENGELBERT HUMPERDINCK

As a punishment for mischief, Hansel and Gretel have been sent into the forest to gather strawberries. Hansel has filled his basket with berries and Gretel has made a wreath with which her brother crowns her. Before they realize what they are doing, the children eat all the berries and discover it has become too dark to find any more or even make their way home. Although frightened, they grow weary and fall asleep.

FAUST

CHARLES GOUNOD

Marguerite, remorseful and abandoned by Faust, has come to church to pray for him and the child she will bear. Even in sacred surroundings, however, she cannot escape the scornful torments of Mephistopheles and his demons.

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PRODUCTION STAFF

TECHNICAL DIRECTOR/PRODUCTION MANAGER
ASSISTANT TO THE TECHNICAL DIRECTOR
STAGE MANAGER
PRODUCTION ASSISTANTS

Fred Perruzza
David Macdonell
*Teresa Hirons
Roman Hurko
Asna Wise

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COSTUME CO-ORDINATOR
WARDROBE ASSISTANT
MAKE-UP SUPERVISOR
ASSISTED BY

Martha Snetsinger
Victoria Fenwick
Jack Medhurst
Jeanne Armstrong
Helen Gregor
Leslie Whittaker
Fina Khan
Mary Jo Carter

WIG MISTRESS
ASSISTED BY

* * *

CREW CHIEF
STAGE CREW

David Macdonell
Michael Switzer, Brent Oakley
Stephen Boldovitch, Jay Bowen, Steve Clelland
Tony Ramsey, Laurie Stephenson

* By permission of Canadian Actors Equity Association

ACKNOWLEDGEMENTS

The Kawai organ used in these performances is supplied
with the compliments of Y.C. Chan and Sons.

Mr. William Mackrell

Department of Medical Sciences, University of Toronto

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NEXT OPERA DIVISION EVENT

Fully staged and costumed excerpts from
the operatic repertoire

Friday, November 27, 1987 at 8:00 pm
Saturday, November 28, 1987 at 8:00 pm

MacMillan Theatre, Edward Johnson Building